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NEXT WEEK'S READER WILL BE OUT WEDNESDAY
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READER WRITING CONTEST... SEE PAGE 49

RECEIVED

NOV 24 1982

READER

NOVEMBER 19-23, 1982

SAN DIEGO'S WEEKLY

ZING SPLAT OOOPH!

THE BOYS ON THE FRONTON

BRUCE GIRNEY

JAI ALAI is the fast-moving, fast-betting Riquie ball court sport which the game's aficionados will quickly point up, is the world's most exciting game.

It is also one of the most dangerous. "I played baseball for five years as a kid," says Steve Nodurt, "and the pelota hurts a lot more than any baseball."

The pelota is a ball of hand-wound Brazilian rubber which is slightly smaller in size than a baseball and is harder than a golf ball. It takes three months to make and costs around \$50. A good jai alai player can throw the pelota at speeds approaching 150 miles per hour.

"I can average players can throw the pelota at 130 miles per hour," comments Nodurt.

This 19-year-old Chula Vista native has seen plenty of pelotas. He is a thin, rangy kid with shaggy blond hair and lightning quick reflexes. Six days a week he leaves his house in the early evening and drives across the border to the Fronton Palace in Tijuana, the sport's West Coast home.

Nodurt is a professional jai alai player and something of a rarity in the game. He is an American playing a fiercely competitive game which is dominated by Basque players. In the three decades of operation, the Fronton Palace has had only three Americans play on the court professionally.

Nodurt's case is extraordinary because he started throwing the pelota only 18 months ago. "I was a hall boy at the MGM hotel in Las Vegas," he explains. "My dad is manager of operations there, so I had an in. One day, the player's manager asked me if I wanted to try playing the game. I jumped at the chance."

For six months he practiced cradling the pelota in the long wicker basket, called a cesta, which is strapped to the player's right arm. He learned to throw the pelota with a straight-arm motion, using the wrist to snap the cesta and give the ball its blinding speed. Within a year he had perfected his skills to the point where he could play professionally. A few quick calls were made to Tijuana and after a vigorous tryout, Nodurt found himself under contract at the Fronton Palace.

In his brief career, Nodurt has been hit several times by the rock-hard pelota and has had a few near-misses. Every professional sport has its own dangers, and in jai alai sooner or later you're going to get hit.

"The first time happened last June," recalls Nodurt. "I was playing backcourt in doubles and I watched the pelota come off the front wall back towards me. It was high and I had to make the decision whether to try for it or let it go and give the front man a chance at it. I jumped, felt the pelota nick the cesta, then rebounded off the wall and hit my leg."

"I tuckled, it hit on the soft part of my thigh. I walked off the court feeling a little nervous, a little afraid. It didn't start swelling until later and I felt good enough to go out and finish the night. But let me tell you, if the same kind of shot had come at me again that night I would have let it go."

(Continued on page 24)

HEALTH SPA
& MASSAGE

636

HRS. HOT SHO

Rub-A-Dub

The city manager is preparing a schedule for licensing massage parlors. The schedule will be approved, along with a final draft of an ordinance regulating the hours and conditions of massage parlors, by the city council, according to Coleman Connor, committee consultant. The approved rough draft of the regulating ordinance will be taken down of the massage trade between the hours of midnight and 7 a.m. The rough training course is scheduled for the Department of Health and other health standards.

Co-op Cabbles

Even if the Yellow Cab Company wins its long dispute with the cab drivers union, it faces new competition. While the company employed non-union drivers to break the strike and keep services open, 75 union members applied for their own cab license. They intend to form a cooperative business to compete directly with Yellow Cab Company, which lost \$25,000 in the first six months of this year, according to Westgate California Corp. its parent company.

Winning Hearts and Minds in Ocean Beach

Half way through an eight-hour graveyard shift that would end at eight-thirty that morning, a policeman who has spent the better part of a year patrolling Ocean Beach offered this assessment of his department's Community Oriented Policing program (COP): "It's nothing. Nothing has really changed. It's a selling point, good P.R., and it helps with the budget. But in the end, it's all up to the individual officer."

COP is over a year old in Ocean Beach. Started on the tail end of ex-Chief Ray Hoober's tenure and carried on by Chief Ray COP is a city-wide program designed to get the policeman out of the patrol car and closer to the community. The patrolman, armed with storeowners and housewives, speaks before community groups, and takes residents along on patrol as part of a "ride around" program. To help officers learn the community better, the department put together detailed lists on income levels, housing patterns, and crime rates. Officers were given "beat tenure"; instead of transferring officers out of a beat, they would stay within an area for two years.

This January, six months

residents and officers were polled on COP's effectiveness. "The community just loved it," recalls police spokesman Bill Robinson. "And the officers, well, they had mixed feelings. The young ones generally like it, but the older ones don't feel it wasn't part of their job."

Today, questionnaires about COP would get a mixed response from Ocean Beach residents. Storeowners say they don't mind the cops, but they think police have been good to them since they can remember, and some go back 20 years. The manager of the Ocean Beach Hotel on Newport Avenue recalls two officers coming to introduce themselves earlier this year, probably a result of COP. "Whenever I've needed them, they've been here," she said. "The police do

But it has been the political activists, a small but vocal minority, who have pointed out what they see as abuses of police power and prodded the department into assessing its own image and starting programs like COP. And they, for the most part, say they are unimpressed. "That program is aimed at giving the cops two or three days or one long-time resident," says one activist, "and it teaches them in which way to use in a given situation."

Though their complaints are less frequent and not nearly as loud as those sounded during the Vietnam War protests and the convention year of 1972, activists are still talking about the police.

They claim the presence of

Avenue is intimidating, that the police have stepped up the harassment of transients and minorities, and that officers are selectively enforcing an ordinance that prohibits the posting of notices on telephone poles.

For the most part, police shrug off the complaints. They claim the activists are oversensitive to their presence and that their high profile is a natural byproduct of the program. As to the charge that they unduly harass transients, community relations officer Harry Peterson said: "The more an officer gets to know an individual, the less of a transient becomes. We know they are more apt to commit burglaries than are residents, so we stop them more often. And that leads to arrests. So now we're charged with harass-

Several officers said it was only natural they would stop to question "new faces." Another was more outspoken about his feelings that the visitors are an undesirable element. "I just wish we had a vagrancy law here so I could pop them right in jail."

Most transients either learn to avoid a confrontation or move on to another city. "People who have been here a

while learn how to stream," said one officer. Right now department policies are in a limbo with budget cuts, the department has cut back on officers patrolling the streets. The community relations storefront on port Avenue will so devote more time to prevention programs.

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to believe that you can be a hippie and that group was made of it. If you're constantly scared or threatened, the mind messes very weak. Different types of drugs, cults, they have chants and, and if you really do the exercises, vibrations in the body can make you a scared person. You go into a kind of high. I really don't think there's a lot to this that we'll know.

Jadlovski
The Investigator
del Mito del Voto
erro

They had gotten guilty. They said they were brainwashed, but I buy it. And just studying her around, she was apparently a lot of bitch and like most of these hippy cultures, she was just into a little security. I don't think she was kidnapping, she was just kidnapping. I don't think it look like a kidnapping she play on her parents'.



1

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NOV. 22 - 23

5&11 EVENING NEWS

CBS 5 TV 8

to do anything except bustle.

Debrah White
Student
University Blvd.
Silver Spring
Golly, Well, I thought, okay, here's the princess, she goes out and gets in trouble and then when it's all over she's going to return back to the castle and the story will go happily ever after. But it hasn't worked out like that. I don't think she was really kidnapped or forced to do anything. Because her family had money. I thought that she'd get to do anything everybody thought that I was surprised when I found the verdict but I was satisfied too.

Chuck Wilkinson
Social Worker
Menlo Verano
East Van Wagon
I would have voted innocent. I suppose I think that while S.A. is right, the terrorist facts, has to be judged on a different basis. Politically, I think that the girl is innocent because of publicity and people's attitudes about extradition cases. It would appear that she should maybe be found guilty, but I think that's too easy. I wouldn't be willing to convict one person, but when maybe it's not one person that system to be so strict. Maybe it's the system that needs to be on trial.

Dawn White
Bookkeeper
Distribution Drive
Mesa Mesa
I felt no sorry for her father and mother. My heart goes out. Many many people think she's just a disgusting little trait and people are jealous because they have money. I don't like the way the story did. But I'm very sorry for her now and I think she was truly innocent. I mean she was a bit of a rebel in her family, but children can be miserable in their family. And I don't know they're all bad. I don't think she was guilty.

-Ann Melillo



STRAIGHT FROM THE HIP

MATTHEW ALICE

Dear Matthew Alice:
A couple of years ago, I heard a Merle Haggard song about "Valley Fever." My friends told me this disease is common in California. Is there much of it in San Diego?

Love,
Loren Hinkle
Concord

Merle Haggard probably knew what he was singing about. He is from Bakerfield, and it is there in the northern San Joaquin Valley, that over half of the cases of the sometimes-fatal Valley Fever (a.k.a. coccidioidomycosis) occur.

The disease is caused by the fungus spores that inhabit the soil in California and parts of Nevada, Arizona, New Mexico, and northern Mexico. The spores are usually inhaled and result in a lesion in the lungs which makes the victim feel like he has mild pneumonia or tuberculosis. A victim can die from Valley Fever in a few days.

Through over 80 percent of the residents of the San Joaquin Valley carry Valley Fever spores at one time or another, only a minority come down sick with it, and even fewer die from it. Not many people come down sick with it, and even fewer die from it. Not many people come down sick with it, and even fewer die from it.

In San Diego County there are 25 to 30 reported illnesses from Valley Fever every year, about two of which become deaths (that's not much when you consider the 200 deaths from pneumonia in the county every year).

The worst epidemic locally was about 10 years ago when a group of 12 kids in Pacific Beach came down with Valley Fever after playing army with packing crates and dirt clods.

Advice to warriors: keep the dirt you play with wet, so you won't be breathing the dust.

Dear Matthew Alice:
Was Ezra Pound a fascist?

Lake Boyd
Hillcrest

Ezra Pound, one of the leading American poets of this century, made anti-Semitic statements and statements in support of Mussolini during World War II. Though no one evidently found a party membership card, Pound was brought back from Italy to the U.S. in 1945 on false treason charges. He never stood trial, however, because of his poor health, but was committed to an insane asylum, from which he was released in 1958. He died in Venice in November, 1972, the object of essays extolling "a good poet, a bad person."

Dear Matthew:
How can I keep from crying while peeling onions?

Torrey Mary
Santa College Area

Put away your hanky. You can peel onions under water without weeping. Or you could put them in the refrigerator for several hours before peeling. That eliminates the smell almost completely, and you won't cry then either.

Dear Mr. Alice:
How much do the big-time newspapers and magazines in Los Angeles and San Diego pay for free-lance writing?

Al Quasim
La Jolla

All that glitters is not gold, but San Diego magazine pays \$200 to \$250 for stories (if accepted). New-Week magazine starts at \$350, and the L.A. Times pays \$500 for feature stories and \$100 to \$150. The San Diego Union and Tribune claim that they do not need free-lance material since they have sufficient writing staffs.

Letters

Knee-Jerks Attackers

Dear Editor,
I still can't believe my eyes. The letters you received regarding the article about illegal aliens (Reader, November 4 and 11) are typical of knee-jerk self-flagellating crap we are allowing in this country. Just mention the word chicano or black or woman and immediately you are jumped on, unmeddled, drawn, quartered, keel-hauled and hoisted on the nearest pike branded as a red-neck bigot.

We can do without these self-appointed inquisitions. Oh for the return to the days when you could speak your mind.

Farleigh Slightfoot
Kearny Mesa

Demand and Supply

Dear Editor,
Why can't I ever find a copy of your paper after 12 noon on Thursday? It's getting so I have to camp out by the stand of my choice on Wednesday night to get a Reader.

James Hillman
Normal Heights

(Sorry—we just increased our circulation another 5,000—from 30,000 to 35,000—and we are restocking most of the downtown and beach area stands Friday morning. So problems like yours should be less frequent. Also the papers last a little longer at stores, so look for stores with a "Reader" sticker in your neighborhood.)

Who Cares?

Dear Editor,
I've always thought your weekly columns were pretty good. Sometimes I think Eleanor Widmer should be writing for San Diego magazine or some other publication with a little

more affluent readership, but otherwise I've enjoyed every columnist. But "Off the Cuff" has got to go! I graduated from high school nine years ago and I thought and hoped I'd left things like that behind. Who cares what somebody would do with a million dollars, or what some secretary's life goals are? At least you could ask some exciting questions about sex, death or politics. But better than that, why don't you put Jim Muller's talents to work on something worth reading?

Paul Carline
Del Mar

Bingo, He'd Be Dead?

Dear Editor,
I object to the glorification of attitudes voiced in the Veterans story (Reader, November 11). I quote: "We knew what we were doing. And if an officer gave us too much trouble, bingo he'd be dead."

I imagine Chester Hanson (the source of the quote) is probably losing his memory. Nothing I have read about World War I history shows there was any widespread insubordination or killing of officers by enlisted men.

Aaron Johnson
San Diego

Apologia

Mea Culpa
Late information received requires me to make a correction in my story on the Greek Festival (Reader, November 11). My source erroneously stated that

Don and Kate Hatt trained the Aegean Dancers of San Diego; this is not the case. The Hatts do teach Greek dancing on Friday nights at the St. Spyridon church hall, but the primary responsibility for the Aegean Dancers training belongs to Nick Adams, a member of the troupe. My apologies to all concerned.

Anne Hutchinson

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Anne Hutchinson

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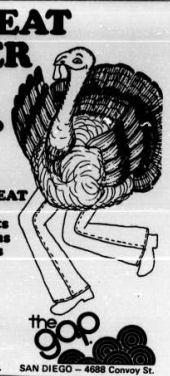
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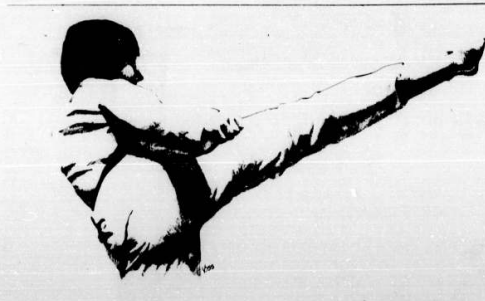
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DAVID HELVAG

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York to California.) At the turn of the century a group of Okinawans staged an expedition to open his own kempo studio in the mid-1960s. About the same time Mr. Jung Lee arrived in the U.S. from Korea where he had been training South Korean marines in hand-to-hand combat. He opened up a tang-so-do studio. Shortly thereafter, Duck Willett opened the first of the Tracy Brothers kempo studios (the Tracy Brothers had also studied under Ed Parker before starting their own franchise chain of studios). Today there are over 20 martial arts studios operating in the San Diego area.

A studio may range in appearance from a single room with a bare floor and just enough space for three forward combination kicks in a lavish facility including mirrors, stretching bars, punching bags and pulleys, a weight room, sauna and showers. The cost averages around \$40 per pupil per month, 20 to 30% higher than in the East. Instructors

claim this is largely the result of high overhead plus the uncertainty caused by a high turnover rate among students. Of over hundred students who take up the martial arts, only one or two will go on to earn a brown or black belt. Of that first hundred students, it's generally agreed that only about half will stay around long enough to test for their first belt. Duck Willett believes he has an explanation. "I think Americans are spoiled. You know we take up karate and hang-gliding lessons, and we like this car and we like that car. I think Americans are very immature in some ways and they see if there's a lot of hard work and the goal is far away, they quit. Surfing is a good example, where at the height of its popularity thousands of kids were buying boards, but if you check it out today you'll see that only a few hundred of them learned to make use of them. Of course, with karate there's the violence, which is a

big part of the U.S. and a lot of men who lack confidence will be attracted. So, there's the violence, plus the insecurity."

A lot of women have also recently started getting into the martial arts for reasons of their own. "Self-defense is only a part of it," according to one woman, who's now in her second year of hapkido karate. "I don't think that 10 months of karate has made me into Wonder Woman or that I could take on some 6'2", 200-lb. thug who came after me. But the thing is, for the first time in my life I know what my body is capable of. I'm not terrified of hitting or being hit, and in some kind of physical situation I know I could act on the basis of some kind of self-confidence. I just wouldn't freeze up." Because women tend to be less developed in upper body strength, with greater power and flexibility in their hips and legs, they tend to do better in the styles that emphasize kicking and extension, such as tai

kwon do and hapkido.

There are as many styles in the martial arts as there are bruises in the dojo. There are many and outer styles, northern and southern. There's taekwondo, tang soo do, hapkido, kempo, shorinji, who do karate, chi chuan, kung-fu, and aikido, to name but a few. One simple way to break it down is between the hard and soft styles. Tai kwon do would be an example of a "hard" system in the martial arts. It is the "official" fighting style (and Martial Arts Association) of the present South Korean regime. It is taught from the military perspective with an emphasis on kicking, speed, and power. A committed practitioner of tai kwon do will work on a dozen basic kicks, doing each a thousand times every day in order to build strength and endurance. At the other end of the spectrum is aikido, a soft style developed out of the Japanese samurai

(continued on page 40)

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THE TIJUANA FRONTON

CONTINUED FROM PAGE 1

THE TIJUANA Fronton is considered a slow court by most players. The front wall is made of stone, not 12-inch granite blocks as are most statewide frontons. Granite gives the pelota a harder surface to rebound off and makes the game faster and more dangerous.

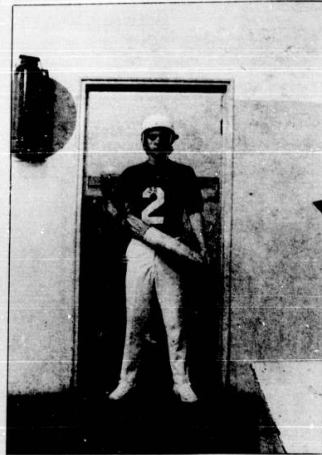
To cut down on serious injuries, plastic safety helmets very much like those used by baseball batters have become mandatory equipment. The frontons are sealed off by heavy wire chain-link fences and thick Plexiglas. Still accidents occur. As *Sports Illustrated* noted, "The combination of speed, size and hardness is savage."

This year, in the Orlando (Florida) fronton, one player lost an eye. Last year a pelota, which had already traveled 176 feet, hit the players cage wiring with such velocity that it expanded the diamond mesh. "In that accident the players' manager got 27 stitches in his forehead."

Though most shots are thrown hard and straight, the better players can put spin on the pelota, making it dance and flutter as it comes off the wall. There are a variety of shots a player must master before he is allowed to play professional in Tijuana. The most dramatic is the *rebote*, the shot where the ball is fielded off the back wall and then thrown in one spinning motion towards the front. The full weight of the body is put behind the throw, making the rebote perhaps the scariest and most dangerous shot in the game.

"I was playing singles," recalls Noduff, "and the man I competed against had no rebote. He caught the ball and I moved to the side to get out of his way. But he hooked the shot and the ball just missed my leg."

When the ball is moving over 100 miles an hour, there isn't much you can do. "By the time you react, the pelota is 20 yards past you. If the ball is going to hit you, it's going to hit you. There isn't much you can do about it."



PHOTOGRAPHS BY IAN DRYDEN

betting," says Larry Jones, a jai alai aficionado and head of his own Mexican tour business. "But unlike the horses and the dogs, it offers something beyond betting. There are thousands who just come to watch the players. It's an exciting sport."

Jai alai players are streak performers, having good weeks when they can do nothing wrong on the court and other weeks when luck seems to elude them at every turn. "You just have to wait it out," says Noduff. "It's a long season and every player goes down and starts thinking he's washed up or is tired of the game. You have to think positive, not dwell on your mistakes, and eventually you work yourself out of the slump."

Jai alai, as played in Tijuana, is an exhausting game. Players are on the court 12 months of the year, with only a

few days off for vacation. Fatigue is always a factor, and the players who have been around for several years learn to pace themselves. Those who go all-out every night, week after week, end up burning themselves out.

The work begins on Friday, when the crowds are big for the weekend, and it ends Wednesday. It is a strenuous sport, one that is hard on the body. The most common injuries are shin splints, ankle injuries, and torn cartilage in the knee. Some players develop sore elbows much like tennis players, because of the constant straining of muscles on the right side of the body. The players' muscles loose and supple. In the Fronton Palacios, there is none, and pulled muscles are a common complaint.



NOVEMBER 18 '23

NOVEMBER 18 '23

"You can tell in the first few days how your week will be," explained Noduff. "Your legs get shaky after a day off. But if you can't firm up by Sunday, then you're going to have an off week. That's especially true at the Fronton Palacios. The court is not fast like in Las Vegas. On a dead court you must put everything into the throw. That puts a great strain on your body."

In compensation, jai alai players are paid well, though not as handsomely as many professional athletes. The best players in Tijuana can expect to make upwards of \$15,000 a year. The average salary is around \$8,000.

Tijuana is at the bottom of the pay scale, and the Florida frontons, which are newer and have larger wagering handles, pay their players two to three times as much. Top players at the Bridgeport fronton can earn \$200,000 a year.

The reason, of course, is economics. The Palacios Fronton takes in weekly handles of \$200,000, which is up from a few years ago. But it hardly compares with the daily handles in Miami which hit twice that amount in a single day.

It also does not match the wild success the game has enjoyed along the Eastern seaboard. Jai alai was introduced to the Connecticut cities of Bridgeport and Hartford earlier this year and the results were surprising. Neither city is a tourist mecca. Bridgeport is a grimy industrial town and Hartford is the death-dull center of the insurance world. Yet lines at the betting windows are long in both places. Hartford hoped for wagering handles of \$50 million during the seven-month season, yet made that much in less than four months. As *Time* magazine noted, "Nearly \$1 million a day pours through the betting windows at Hartford and Bridgeport from capacity crowds newly hooked on the world's fastest game and the last buck."

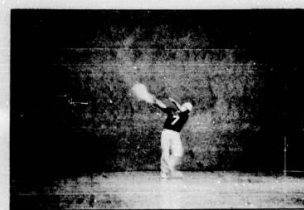
Yet this sudden interest in the sport has not filtered down to San Diego. One reason, perhaps, is Tijuana. "I think jai alai would be a big success in the San Diego area," says Larry Jones. "Just being on this side of the border would be an advantage. I hate to say this, but there are thousands of local residents who won't step foot over the border. If jai alai was open here a lot of these people would go over it and bet on it. But they don't now, because the only game in town happens to be in Tijuana."

Jai alai has suffered in the past from government interference, disastrous labor strikes, a devastating fire, and more recently low attendance due to the peso devaluation.

ONE REASON that jai alai is still being played is due to the persistence of Mariano Escobedo, the current owner of the Fronton Palacios and the son of Mariano Escobedo Sr., the man who first brought the game to Tijuana in the Thirties.

"To Escobedo, jai alai is both a business and a hobby," observes an American friend. "He says he had the good luck to be born independently wealthy and that's true. But his father built the Fronton Palacios and Escobedo is determined to keep it going. It's a matter of pride. He could make a lot more by tearing the fronton down and using the real estate for other business ventures."

Indeed, if the Palacios lacks the glitz and lined of the MGM, it does not have the speed of the newer courts in Florida or the betting handles of Bridgeport and Hartford. It still is a clean, comfortable fronton. The action down on the court crackles as the pelota slams off the front wall and players jockey to make the return shot.



PAGE 25

And the game is cheap entertainment. General admission is \$1.25 and good reserved seating is just \$2.00. Betting jai alai follows the lead of horse racing. The minimum bet is \$2. You can pick a player to win, place, or show. Or you can play the combination like the *quinela*, *exa*, or the seven-eleven.

The system is easy to learn and are carefully explained in the daily program, which lists the 12 games played each night and handicaps the players.

One advantage to jai alai betting is that the game itself is on the tip and tip in more than 40 years, there has never been a betting scandal in the United States or in Tijuana. How is that possible?

"It's the way players are handicapped," says Jim Reffers, the Palacios' public relations man. "The game is impossible to fix. There are just too many variables in the game that can go wrong."



To further insure the purity of the game, players are prohibited from betting on themselves. It's a strict rule and one which the players abide by. "Jai alai players are party goers and womenizers," says Reffers. "But when it comes down to betting on jai alai, they are as pure as their patron saint. If a player gets caught betting on a game, he gets blackballed. And not just here, but anywhere the game is played. The price is just too high to pay."

Jai alai is played in such diverse places as Mazatlan, Mexico, the United States, and of course Spain. Yet despite its international acceptance, the players are part of a unique club, just as major league baseball players are. Once blackballed, their careers are finished.

Understandably, jai alai people are touchy about scandals or hints of possible foul play. Noduff was prohibited from playing at the MGM because his father was the general manager of the fronton. It might make gamblers look askance if they saw him playing on the court.

Which was one reason he came to Tijuana. That, and because the Fronton Palacios is a good place for younger players to start out. His contract runs out in December and already he is eyeing a chance to play in Reno, if and when plans for a second MGM fronton go through.

"I don't plan to play all my life," he says. "Not too long. I want to get into management like my dad is. I love the game and want to play ten years. The first couple of times I threw the ball, it went straight down to the floor. But I knew it was the game I wanted to play. I played a lot of other sports in high school, like football and basketball, but they weren't anything like jai alai. The sport was just incredible."

The game might yet become a fad of sorts in the States. Noduff says that when he started practicing in Las Vegas, there were only two other kids trying to learn the intricate hand-and-body movements needed to throw the pelota.

"Now I hear there are 35 kids practicing," he says.

Movies

the deceased loved ones of the film-rich Mrs. Harbord (it's a lot of fun — first one face then the other, back and forth, interminably. The second scene has dramatic on the background, rehearsing the entire first scene to her children's laughter. More fun — first one face and then the other, back and forth, inter-

minably. None too soon, the cut nearly bumps into a pedestrian in a store, who, gazing, black, black, and Garbo's mouth and the narrative catches on a second storyline, something out of BATMAN, about a huge must-tackled kidnapper who takes his victims behind a large brick wall in



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son's dismal jokes. Lee Marvin, Oliver Reed, Robert Culp, and Kay Lenz, directed by Don Taylor. 1976. (Vogue)

Grease — Ken Shapiro's raucous assault on television transferred to film from videotape

skin formerly on underground television, angles for its laughs by way of lampooning things far beyond the actual and probable in pornography, nihilism, abuse, sports coverage of the Tinseltown Olympics, etc.). Consequently, what it has to do with television is

often very little, it manages to be wild in some sense, continually, and to be amusingly up-to-date. It should seem to please the intended audience, which can recognize itself in a laughable response to the world (spoiler: 1974. (Fine Arts, 11:20 through 22)

Gas — Sports comedy about a Yugoslavian man who can kick head goals. (see, however, from anywhere under 100 yards, strictly for people who do not love puns, athletic, and movies. With Edward Asner, Gary Crenshaw, and Don Knotts, directed by Vincent

McNulty. 1976. Parkway 3)

Jaws — How to cope with a ripper shark, which chooses his meals among the summer beach-givers on a New England vacation site, is a possibly plausible crisis.

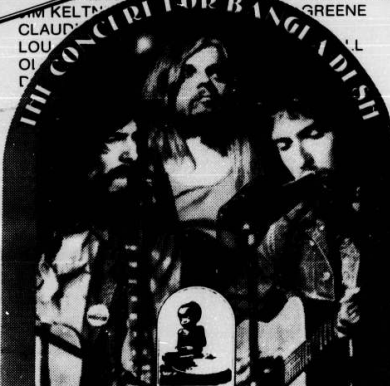
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The Next Man — The new Saudi Arabian Minister of State, nicknamed "The Tiger with Soft Brown Hair," throws the U.N. General Assembly into a tizzy with a vague yet heartfelt proposal for peace in the Middle East; immediately, intelligence agencies around the globe begin to plot the extermination of this eccentric boat-rocker who is F.B.I. bodyguards upgrade him from a "C" risk to a straight "A"). There is some nice, extraneous

The Flow Over the Cuckoo's Nest
The Ken Kesey novel, which you cannot have avoided without some degree of stubbornness, uses a mental-ward setting to allegorize 1960s anti-establishment orthodoxy — the guardians need watching more than the guarded. Really, the hero figure, Jack Nicholson's McMurphy, is too much self-interested, psychotic-dumb, in

The Other Side of the Mountain — An Olympic hopeful — she whooshes suddenly into the foreground of a pretty snowscape and shouts to the mountaintops, "I'm Bill Kimmont, and I ski!" — breaks her neck and is paralyzed for life from the chest down; and this true story is retold, in flashback, through a first-person narrator who has come to grips with her destiny and has decided to start the thing over for the audience for a Reader's

but a sweet-talking insurrectionist who, with no divine encouragement, nominated himself to fulfill the ancient Jewish prophecies about who passed himself off as the promised Messiah with a well-planned martyrdom. The movie-makers do not push this irreverent interpretation very far, or very often, and they do not invest this oft-told story with any person quality (for instance, wit or gall or whatever). Most of the time, the movie treads dutifully over very

The Prisoner of Liberty — Bunuel follow-up to DISCREET CHARM, roughly the same stride, maintaining roughly the same moderate temperature: subdued color images by Edmond Richard, in warms, browns, blue-grays, yellows, comfortable and tasteful surrounding of classy buildings, furnishing, bric-a-brac; a script by Bunuel and Jean-Claude Carrière that keeps us on a killing pitter-patter of straight-forward surrealist gags. The story line is constructed as a relay, a story

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MISSING

(Continued from page 39)

experience" and others are "going to school, working part-time but with the knowledge of what they're doing."

"I had this other client for a while. This guy's wife would always take off with some money. We later found out it was in Las Vegas. She was a gambler. Vegas is not an easy place to find someone, even that place has a bad rap, but we'd always find her in some hotel room, out of money. We'd tell the husband, and he'd get her."

There's another difference, unlike the police, it isn't against the law for private investigators to reveal the missing person's location, even against his wishes.

"The client pays for the job, so we tell them everything that's going down. We're bound to give them the information, everything we've found. We can't force them back, but we'll always tell the client, unless for some reason they don't want to know."

But even with the private investigator there is a limit to the amount they will do before advising a client that the job and the fee could run on indefinitely. Chandler has been working on one missing person case for 18 months, and because the person hasn't yet been located, he and his client could mutually agree that it isn't "financially feasible." The files are never closed, though, and Chandler says, "I'll look for someone for 20 years if that's what they want."

PRESS PASSES

(Continued from page 37)

also sent to San Diego copies of its only book, *Private Eye*, a manifesto of political beliefs.

As happened in cities around the country, the books simply appeared one morning on the doorsteps of the four stores.

"Even though we have political differences with the Weather Underground in terms of our strategies, we've gotten all their newspapers, and they think your work is good so they give you copies."

Written, printed, and hand-folded by the collective of political fugitives, *Overcome* was named for a battle won by abolitionist John Brown over slavery supporters in 1856. The magazine, printed on white stock paper about the size of *Time*, is still being received by the *Changing Times* and the Left Bank (now Playa Vista) even though both stores have moved.

The latest copy of the magazine, which serves as the sole form of contact for many members of the underground, was received this June. And both stores have moved.

None of the store employees know if a member of the group lives in San Diego, but the magazine, printed on white stock paper about the size of *Time*, is still being received by the *Changing Times* and the Left Bank (now Playa Vista) even though both stores have moved.

Diego. For, in addition to being left at bookstores and community centers, copies of the book were also left at the homes of some political activists. Free-lance writer Bill Ritter, then an editor at the San Diego *Star*, came home one day to find a copy on his door step.

"I don't know who delivered it, but it must have been some body who'd been around the book store, not around the underground, but around the Weather Underground."

Paul Krueger, a writer, printer, and hand-folded by the collective of political fugitives, *Overcome* was named for a battle won by abolitionist John Brown over slavery supporters in 1856. The magazine, printed on white stock paper about the size of *Time*, is still being received by the *Changing Times* and the Left Bank (now Playa Vista) even though both stores have moved.

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tachi chuan were once used as weapons by an elite band of "kung-fu masters." Today the "martial arts" are non-violent forms of cooperative exercise practiced by hundreds of millions of Chinese for "health and balance." In each society, it's simply been a case of the new having to adjust to the new culture in order to survive. Boxing techniques have become a major influence in American karate, particularly the full-contact competition. And who could argue that the "A-shuff" is any less "artful" than hopping someone over the head with a kendo stick?

Of course, there are people who will argue that the new full-contact karate is not really what one would normally call karate or a martial art at all. Dick Willett insists that full-contact fighting is sloppy. "It destroys the grace and technique that those in the art are concerned with. It's really boxing. It's really a slugfest for the promoters." Surprisingly, a number of the full-contact fighters would agree with him.

Orrel I. Gabriel, known to his friends as "Chicken," is a competition fighter who runs his own studio in National City. He says, "Full-contact is what I'd call a hybrid. It's a basic form of boxing, also a basic form of kicking, that everybody is in agreement on now. It's just sort of who's in shape and what experience they have." On the question of whether full-contact is detrimental to the art, he says, "You could be the toughest kid on your block."

body thinks that full-contact is all there is in karate now. We still need our forms, our self-defense techniques." He is hopeful, however, that with the entrance of the California Boxing Commission into full-contact karate, things will begin to straighten out. Fighters will have to be licensed and in shape to compete now. A lot of fly-by-night promoters will be falling by the wayside because they can't afford the safety measures required. It will be better for the fighters, better for the public too. I think. As with all and terms before it, karate has now developed the operator option, merging into the mainstream of American sports.

In Japan, the black belt, shodan, means "the first step." For a few people here in San Diego, the martial arts are a way of life. A way to integrate their work and play, to develop and teach, to put their minds and bodies in tight coordination, to feel, in the words of "Chicken" Gabriel, "totally someone."

For a larger number, however, between several hundred and several thousand, it's a commitment to self-discipline and the development of self-defense skills. But for all of us it offers something additional: Call it a new wrinkle in the quilt of American fantasy life. Yes, with enough natural talent and a few weeks of training, you too could be another Billy Jack (Thank!), another Dragon Lady (Ca-Pow!). You too could be the toughest kid on your block.

NOVEMBER 18, 23

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ROSE PERIUS

It was Arthur Murray who told his choreographer, "I don't want anything original or creative on my program. I want to keep this a new show." Such an attitude has been standard in the commercial dance of movies and TV, and one of the reasons that jazz dance has had a hard time outgrowing its supplement, the soap-commercial status until recently. Like America, jazz dance is diverse, varied. It has risen from the cotton fields of rural America to compete with other popular social dances like the cakewalk, the Charleston, jitterbug, rock, and contemporary disco dance. It's been used to sell Fords and bras, and puritanical America has tried to ignore it, to keep it in its place (e.g. Las Vegas).

The sold-out show by the Gas Giordano Dance Company at USC's Mandeville Auditorium last Friday presented jazz dance as a concert art, with a company of five blending freestyle, lyric, modern, cool, and musical comedy jazz, all the while preserving a fair amount of stylistic homogeneity. And except for one work entitled "Rebop," which was a somewhat long and alternated movement between jazz and modern, the rest of the program was a series of short, sharp, and snappy dances.

For a larger number, however, between several hundred and several thousand, it's a commitment to self-discipline and the development of self-defense skills. But for all of us it offers something additional: Call it a new wrinkle in the quilt of American fantasy life. Yes, with enough natural talent and a few weeks of training, you too could be another Billy Jack (Thank!), another Dragon Lady (Ca-Pow!). You too could be the toughest kid on your block.

Giordano gives no indication on sight that he is a dancer. Father of four children, the fortyish man with short wavy



Up From Slavery

Jazz dance has been used to sell Fords and bras, and puritanical America has tried to ignore it; keep it in its place (e.g. Las Vegas).

hair walks and talks softly, carrying an enormous dance bag bearing his initials, G.G. He has for years been dancing, teaching, choreographing, putting together his belly anthologies on *Jazz Dance*, and directing his own company. He does the "set" from New York, the dance capital of the world, now from Hollywood, the western jazz center, but from a Chicago suburb. He has developed one of the three most respected graded systems of jazz instruction in existence today, though, the "jazz jazz" One and Matt Mattos, an American residing in England.

Speaking of his company, Giordano says, "The jazz is more legitimate in style, a high-level concert form. We do Rockabilly, played by jazz groups, we want to do the best thing now. It falls into the contemporary social dance scene. It's an explosion happening now. When an audience comes, they can picture themselves doing this. We give them other things too, though, the 'jazz jazz' One

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looking like what he is, a powerful and supple athlete—the lyric flow of movement was executed perfectly by spacy clapping, split-legged leaps, and strong vibrating fingers. The diminutive Jim Kolb added zest as he soared from a two-legged back, kicked one leg shoulder high, pointed the other like a stiletto toward the stage, incredibly extending his stature, and then returned to run fast for a repeat.

Even with the magnificently trained instruments Giordano has selected as his dancers, or "vehicles and vocabulary" as he terms them, the closing work, "Judy," was a disappointing piece, however. Julie Walker, in the principal part, a perhaps the smoothest, most professionally accomplished Giordano youngster. She and the company danced to disadvantage below an eye-compelling screen that faded the vision of Judy Garland's career and personal life. Dearthed by this screen, the dancers had to fight for attention. And the spectacle came periodically close to the old soapfluke commercialism in which a few chiffon-clad cuties crowded a stage, did a few decorative moves, then ran off with eyes lifted and hands outstretched. The Darwin Milden-Love Yon, "with its prance and stop, rag-doll manipulations, was an interesting and amusing enough dance on its own, but no match for the screen. And even Clarence Fecters, the favorite of the audience, moving subtly like an animal, with a precise sharp attack, devolving space as he claims it was overwrought by the slide show.

Jerome Robbins work, "New York Export," is a 50s vintage piece in the repertoire. "It's just the opposite of my style, which is a 60s piece in the arms. He is impetuous, cool, expressive. It has the formations of old-style jazz. I worked with Robbins and did this in his style." Giordano's work on display at USC, especially his "Solar Wind," was high caliber. From the human punch-hat beginning, slow vertical space as he claims it was overwrought by the slide show.

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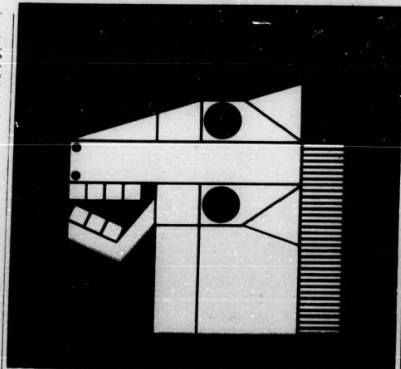
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JONATHAN SAVILE

Peter Shaffer's play *Equis*, which opened the San Diego Playhouse Series at the Spreckels, can be understood as a taking together of three distinct — and to a certain extent, separable — elements. There is, of course, the gradual revelation, through reminiscence and re-enactment, of the severe neurotic disturbance that has led an adolescent boy to put out the eyes of six horses in the stable where he works. The nature of the neurosis is brought out (though not explicitly analyzed) by a psychiatrist, through interviews with the boy, his parents, and other persons who have played a role in his life.

This part of the play has a familiar shape in that of the detective story: the discovery, by bit, of those secret details of feeling and action that by the end constitute for us a full picture of a crime — how it happened, why it happened, and the identity and nature of the criminal. We find the same basic plot in *Hamlet*, the *Crime of the Century*, *The Murder of Roger Ackland*. Our pleasure in encountering it again and again never seems to diminish, it is as though we ourselves were obsessed with some secret, nameless crime, and forever compelled to seek out its roots, even in the fictions offered us by novelists and playwrights.

One of the more popular modern forms of this essentially standard plot is the dramatized psychoanalysis, which has become a staple of television plays, and the like. The "crime" consists of some painful episode in the patient's past, made unconscious through the force of psychological repression, and manifesting itself only in bizarre symptoms and incomprehensible dreams. The role of the detective is taken by the psychoanalyst, who pieces together the clues, asks provocative questions, helps the patient to remember the hidden events, and finally — often in a



The Prude and the Passion

The staging is so supremely theatrical that all the play's other virtues—truth, power, craft—pale in comparison to it.

climactic vision that is the dramatic high point of the search — uncovers the secret and effects the cure. This is what happens, more or less, in *Equis* (although the cure itself, while declared to be pretty much inevitable, is predicted rather than shown — a good deal more therapy will be needed before the boy can conquer his problems). In "psychoanalysis" movies and novels of past decades, it has been customary for the author or his psychoanalyst spokesman to give a detailed explanation of the neurosis, closely following the standard

Freudian textbook. But now that Freudian psychology has become so familiar to so many people, a sophisticated playwright like Peter Shaffer does not feel obliged to spell things out in the usual clinical manner. The dominating mother with her religious obsession; the severe and yet distant father; the identification of the sexually powerful and yet beaten and dominated horse with father and son, as well as with God the Father and the sacrificed Jesus; the sexualization of anger and fear directed towards the parents, and the parents' horse sur-

rogues; the guilt about heterosexual impulses and the hostility towards the father, both of which are symbolically enacted in the blinding of the horses — we are expected to make all this out by ourselves, either through specific knowledge of neurotic patterns or through the intuition appropriate to people living in a Freudian age. Whether we get it exactly right or not does not matter; the general idea is clear and powerful, and the conviction (on the whole justified) that the boy's condition has been correctly portrayed will take care of any residual

puzzlement in our minds.

The dramatization of this complicated, interesting, and emotionally compelling neurosis would make a worthwhile play in itself. The psycho-dynamic plot is worked out with an intelligence and truth that is unusual in literary works influenced by psycho-analysis, and the process of detection by which the origins of the crime are determined is as intricate and fascinating as the best-crafted mysteries of a Sophocles, a Dickens, or an Agatha Christie. But surely it is not so much the story itself as the brilliant staging of it that will make this play linger in the minds of those who have seen it.

The staging — with its stylized horses, played by masked and muscular young men, and its turn-of-the-century setting around the astounding scene of the boy's horseback accident — this staging is so inventive, so beautiful, and so expressive in itself, that it seems virtually an independent part of the play. The boy's story, as Peter Shaffer tells it, makes for a good, solid, admirable work of art; the staging devised by director John Dexter, however, is simply of a higher order of artistic creation. It is so supremely theatrical that all the play's other virtues — truth, power, craft — pale in comparison to it.

I suggested before that there are three major elements in *Equis*: the setting of the boy's story and the staging must be accounted as great artistic successes, each in its own way. The third element is not only not successful, in my opinion, it interferes severely with the play's other excellences, and decisively diminishes the stature of what might have been a small masterpiece. Not content with all this out by ourselves, either through specific knowledge of neurotic patterns or through the intuition appropriate to people living in a Freudian age. Whether we get it exactly right or not does not matter; the general idea is clear and powerful, and the conviction (on the whole justified) that the boy's condition has been correctly portrayed will take care of any residual

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of property and responsibility.

It is a convincing portrait and a touching one — but the boy's personality and his dilemma are so much more compelling than those of the psychiatrist that the addition of this second, weaker center of interest tends to dilute the play's power.

Not a crucial flaw, certainly — at least not from a dramatic standpoint. If a diffusion of interest decreases dramatic power, at the same

time it increases dramatic variety; and the opportunity such a device gives for the two main characters to reflect and comment upon each other's way of life is one that greater playwrights than Mr. Shaffer (Shakespeare, Chekhov, Ibsen) have taken full advantage of. The crucial flaw is not dramatic but philosophic. Mr. Shaffer's decision to give the psychiatrist a fully-rounded character, and to direct our attention less toward how the psychiatrist affects the boy than toward how the boy affects the psychiatrist — this decision unfortunately enables the playwright to use the psychiatrist as a multipurpose for that infinitely pliant attitude towards mental disease voiced in recent years by the British psychiatrist R.D. Laing and subsequently adopted by numerous mouthpieces on both sides of the Atlantic. According to this school of thought, the experience of madness, with its intensity, excitement, and untamed imagination, is to be favorably contrasted with the dull, bourgeois routine of persons who spend their lives doing their jobs, relating realistically to themselves and to others, and accepting the limits

of nature and society. Hence, in *Equis*, the psychiatrist is overwhelmed by envy for the boy — for those extreme and violent passions the boy has felt during his sexual excursions atop a galloping horse. To cure the boy of his neurosis, the psychiatrist proposes, will be to take passion out of his life; to reduce him to the pettiness of humdrum everyday existence, to turn him from a heroic bareback midnight rider of horses

(incarnation of Dionysian energies, free, wild, superhuman) to a lower-middle-class drudge whose only contact with horse is to be bet on each other's horse.

We live in an age in which the breakdown of traditional values has led to some really extraordinary deformations of the intellect — fascism, theosophy, dialectical materialism, conceptual art, structuralism, the u.f.o. cult. We live in an age in which the breakdown of traditional values has led to some really extraordinary deformations of the intellect — fascism, theosophy, dialectical materialism, conceptual art, structuralism, the u.f.o. cult; but it is hard to think of any stupidity quite as repugnant as this notion that there is anything in the least plausible about a boy so tormented that his most intense pleasure is to masturbate in the top of a horse and so confused that his way of dealing with overwhelming feelings of guilt and hostility is to stick a knife into the eyes of six gentle innocent beasts. That the only exciting passions are irrational and destructive ones, and that if you are not a violent psychotic your material life can be nothing but unimpressive routine — these are not serious ideas at all, but infantile emotional outbursts against acceptance of the real world and of the moral discriminations adulthood requires of us.

Such statements made by a disgruntled adolescent are forgivable; it has become habitual in our society to deal with our anxieties about growing up by constructing those people who are incapable of doing so. For a psychiatrist to envy the neurotic excitement of his patients is an indication that he is in need of more therapy himself. But for a playwright to lose such nonsense on audiences already sufficiently confused about the nature of mental illness and the function of psychiatry — that is almost irreprehensible. Worse still, it changes a potentially tragic drama, one which reaches directly to the very heart of our emotional life, into a conventional thesis play, with its consequent heated discussions among players as to the pros and cons of subjecting mental patients to psychotherapy. Instead of leaving the theatre stunned by an experience that lies too deep for words, we go out arguing about whether the psychiatrist had the right attitude, not which is to be favored, and not that, in a moral delicacy than which (for a playwright) there can be none greater.

The qualities of the touring production that played at the Spreckels are well-known and need little elaboration here. Brian Bedford as the psychiatrist and Del Braddy as the boy gave performances as technically skilful and as emotionally stunning as any could ever expect to see on a stage. The American actors who, by Equity rules, took all the smaller roles, did workmanlike jobs, though for the most part without any authentic sense of the Englishness of the characters they were portraying, not to speak of their various feeble imitations of English accents. The real star of this production was the Spreckels itself, which has proved at last what a splendid house it is for legitimate theatre. May this year's San Diego Playhouse Series, inaugurated with so fine a production of Peter Shaffer's remarkable though flawed drama, be only the first of seasons after seasons of such plays. San Diego deserves no less.

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The Boy Next Door

What this material begs for is Bunuel's touch—blunt, matter-of-fact, cold-blooded—but what Harrington gives it is Hitchcock's—coy, insinuating, excitable.

DUNCAN SHEPHERD

Curtis Harrington's *The Killing Kind*, dated 1974 but never awarded a proper opening here, slipped past my several deterring devices and settled inconspicuously in the Arctur Theater, where I noticed it just in time to catch it on its last day, a week ago Tuesday. The script by Tony Crechales and George Edwards appears to have been custom-tailored to suit Harrington's reputation for discreet, subversive perversity, a reputation well-earned and hard-earned with such curiosities as *Night Tide*, 1963, and *What's the Matter with Helen?*, 1971. Perversity, however, is a commodity easy enough to come by (any child having attained the pull-the-wing-off-die phase of development can dream up nastier and

nastier twists on any movie that might attract his attention), and it comes almost too easily in this black comedy about a man's boy who returns to the old folks' rooming house run by his doting mother, after he has spent two years in jail for his squamous participation in a gang-bang beneath the Santa Monica pier. (Balking like a mule, he must be forced by his friends, fitted into place by them as if they were matching Tab C with Tab A, and he discovers to his further displeasure that the victim is smiling up at him.)

It soon becomes apparent that the boy has not been corrected by his time "away." He still reads girls' magazines lying on his stomach. And in the night he lurks outside the windows, spying on the new boarder, an aspiring model ("People tell me I have an interesting face") who is

reclining in her lingerie and basking through her portfolio. While he watches this pert Gidget-type (Cindy Williams) he excitedly strokes his mother's pet cat, and when it lets out an inopportune yowl, he threatens it. Looking on at this Popping Tom performance through film glasses, is the next-door neighbor (Liana Anders, of *The Killing Kind*), a spinster librarian who wishes that she was the one being raped. The plotting and the Archibald characteristics of the old-maid transgress, and And Harrington manages to extract a number of wicked laughs from the sick situation, especially from the uncommon mother-son chumminess. She, shrieking with laughter, can barely get out the story of how one of her tenants collapsed with a coronary into the fish freezer at the grocery store, and he, perfectly under-

standing the humor in it, supplies the uproarious punchline. "A frozen stiff? These two are repeatedly taking off at each other's throats and then making up again, she plying him with chocolate milk, his favorite thing in the world, and he wheedling her into a very vague Gene Kelly-Rita Hayworth impersonation. "You're like a big heavy pillow over my face," he bawls at one point to rather brutal line to throw at Ann Southern, who these days looks more like a pillow than most human beings do, and indeed the movie is full of pillows. There is the suffocatingly sympathetic, maternal lawyer who loses his case in court, the insatiable rape victim who's always ready for more of the same, the lustful next-door neighbor ("I wouldn't tell you if you raped me") who, when her tongue is loosened by liquor, talks of putting ground glass in her crocheted dead father's dinner, and the grishly playful, coquettish new tenant, and there is one dream scene, a faint reminder of Harrington's taste for avant-garde shorts of 25 years ago, in which the hero curls up in a crib under the ominous Santa Monica pier, while all the women in his life crowd around and pester him with baby rattles, rubber nipples, funny faces. In their whole history, the movies haven't yet, as far as I know, produced a really formidable misogynist (thanks in part to the star system and its lovingly nurtured, pampered "goodness-er's"). What Harrington is peddling here—what there is no lack of in movies—is a bawdy, horror story foreign film costume to burst on the local scene with uncommon abundance. Last week at the Unicorn was Fasbinder's *Fox and His Friends*, about which I hope to have something to say next time. Currently at the Unicorn is Claude Pinoteau's *The Ship*, and at the Center 3 Cinema is Jean-Charles Tacchella's *Cousine*. Cousine. No matter if these particular films are any good, and no matter if they have any particular appeal for you. In the interests of foreign film in general, in the future, you are more or less obliged to attend whatever ones come to town. Such a life in San Diego.

NOVEMBER 18 '23

NOVEMBER 18 '23

ELEANOR WIDMER

The Restaurant: La Maison des Pécadoes (Fisherman's Bungalow)
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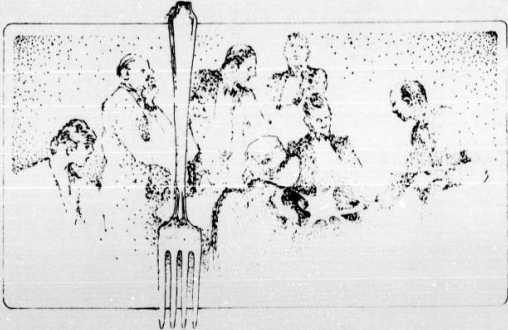
I was beguiled into visiting La Maison des Pécadoes because it was recommended to me as The Fisherman's Bungalow. The name evoked visions of the studied simplicity in decor and the heady odor of bouillabaisse such as I had experienced in France. However, as soon as I laid eyes on the canopy outside bearing the name in French, I realized that I had been caught in reverse snobbery and that this was no more a bungalow than a hotel is a hotel in France.

When I had last been inside the premises, the ceiling was thatched with grass, the waitresses wore muumukus, and the place was called Sumatra, serving Indonesian food. Apparently undisturbed by its failure, the managers of *La Maison des Pécadoes* with a chef reputedly lured away from an elegant San Francisco restaurant. Because of its dining eminence, San Francisco carries a great deal of cachet, and everyone eating at La Maison des Pécadoes seemed to bank in the reputation of a northern chef.

The transformation from an Indonesian temple to chandeliers and striped wallpaper has been achieved with great skill, and the large room with its empty tables and 19th Century reproductions on the wall has the feel of an elegant established dining hall.

As if we had arrived in Bermuda shorts with cameras around our necks as the complete tourists abroad, our French waiter treated us with overbearing condescension, particularly when we ordered two of the cheapest dishes, filet of sole and coq au vin, both at \$6.75.

Several varieties of waters exist, one of them being the type who will suffer your French accent with the polite, while calling you madame or monsieur.



Not a Humble Bungalow

When a lemon slice stares up from the dish looking like an oyster, you are not in the presence of careful presentation, let alone first-rate cookery.

unven. The potato soup, included in the dinner, was fine, but the tossed green salad quite ordinary. The filet of sole *Napole* arrived edge to edge in white sauce. *La Maison* was shaken with raised edges, oval soup plates, and the chef covered the rice, fish, vegetable, even the lemon with white sauce. When a lemon slice stares up from the dish looking like an oyster, you are not in the presence of careful presentation, let alone first-rate cookery. If you are paying heavy prices, then each item you receive should have its own identity and its own crisp, distinctive taste. But when the entire dish is bluffed in white sauce, no matter how tasty, one is reminded of convalescence with milk toast and rice pudding.

As for the *coq au vin*, it was very tasty and well prepared. The cauliflower came in the same dish, and its cream sauce ran into the burgundy wine sauce. When I asked the waiter why the vegetable was not served on a separate plate, he answered with his characteristic apathy that he wasn't the chef.

Our husband had a cheerier disposition, but when I ordered *creme caramel* for dessert, he said, "Do you know that it's a custard with caramel sauce?"

Friends of ours praised the *quadrilles* (baby shrimp in sauce at \$8.25) but found the oysters Rockefeller (\$6.50) uneven. Their dinner for two, plus wine and dessert, came to \$35.00 to \$20, although I had neither alcoholic beverage nor coffee. It

would be unfair to assess La Maison des Pécadoes simply on price. It's an expensive place, but more important, you have to know exactly what to order. I can recommend the *coq au vin* and the vegetable that was served separately, and the shrimp, but the \$6.75 sole suffers from a misconception. Ideally, I would try every one of the dozen items on the menu, but here this would run into hundreds of dollars. If the high prices do not face you, and you would like to try such items as frog legs at \$6 or lobster in mustard sauce at \$11, you might give La Maison des Pécadoes a whirl. Blue jeans are not acceptable, but a French blue jean suit has distinct possibilities in this not humble bungalow.

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Record Review



John D'Antonio
 As one of Europe's top-ranking bassists, N.Y.O.P. has recorded and performed with everyone from Oscar Peterson and Lee Konitz to Albert King and Roland Kirk. He is both a superb soloist and accompanist, and he's capable of handling diverse musical styles with equal aplomb. On this, his

first solo outing ever, Pedersen is supported by Patrick O'Leary, Ken Hanes, drummer Billy Higgins, and the gifted Belgian pianist Philip Catherine. "Sneaking Eyes" is the album's improvisations of Antonio Carlos Jobim's "A Felicidade." Salsan here such fluid runs performed on acoustic bass, and even the most complicated figures and clusters are done by Pedersen with charming ease. His solo exhibits a near-perfect blend of harmonic acrobatics and left-handedness. In short, for anyone with more than a passing interest in jazz, Pedersen's debut album has investigations.

—Gregg Karg
CHALIERTE Gene Barbee, S.M.
 At his best, Barbee's other saxist Gene Barbee can produce the spectral, wildman, gossamer, and luscious of late-inventive Coltrane with his own Latin roots to produce music that's rhythmically compelling and emotionally powerful. With the release of Coltrane, Barbee's saxophone, not undeniably, but undeniably, to expand his sound like Coltrane's from a New York solo festival. The pace is held at a constant two-beat, lock-step tempo, with occasional double-timing to break up the monotony. Barbee keeps his solo close to the melody, breaks up the monotony of straight embellishments and harmonic motifs, and even the kind of music he'd rather be performing. Soliman Lemo's baritone from Barbee's to forward and guitarist Gary King, which is a commercialism of the commercialism of the day was designed for Coltrane's sound to be a better soloist than Barbee's sax and Gene Barbee's proven virtuosity, one hopes the plant power rapidly.



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plenty of interesting chord movement made even more appealing by Barbee's woodwind melodies and touches of incidental percussion. Coltrane's saxophone is especially apt in contrast, in a Tom Scott sort of way, especially on "Sneaking Eyes." Barbee's saxophone is especially apt in contrast, in a Tom Scott sort of way, especially on "Sneaking Eyes." Barbee's saxophone is especially apt in contrast, in a Tom Scott sort of way, especially on "Sneaking Eyes."

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